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General

TRENDS IN EUROPEAN PAINTING

FROM THE XIIIth TO THE XXth CENTURY

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UNDER THE JOINT AUSPICES OF

THE UNIVERSITY OF TORONTO

AND

THE ART GALLERY OF TORONTO

OCTOBER 15th, TO NOVEMBER 15th, 1937

THE

ART GALLERY OF TORONTO

GRANGE PARK

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ACKNOWLEDGMENTS

AT our present stage of development, an important exhibition such as this would be out of the question without the co-operation and generosity of the many individuals who, by reason of their good will to us, have consented to lend their paintings. We take this opportunity to express the thanks, both of the Art Gallery and of the University of Toronto, to all those whose kindness and public spirit have made the organization of this exhibition possible.

To the many individuals here, in London, New York and other places, who have assisted the Committee of Organization in the tracing and selection of paintings which comprise the exhibition, we also render our whole-hearted thanks. Without their special knowledge and assistance, put so unreservedly at our disposal, many paintings would not have been found and the exhibition would have been far less complete.

THE PRINT ROOM

A subsidiary exhibition of photographs and reproductions illustrating the surroundings which influenced and were themselves influenced by the various trends in painting, and in which the paintings were intended to take their place, has been arranged for study in the Print Room.

* * FOREWORD * *

ON October 15th an exhibition of pictures organized under the joint auspices of the Art Gallery of Toronto and the University of Toronto, to illustrate as succinctly as may be, the main trends in Western art between the 13th and the 19th centuries, will be opened by the Honourable and Reverend H. J. Cody, D.D., LL.D., F.R.S.C., President of the University.

A Historical survey of this kind can be undertaken from a variety of points of view. Art in its diverse manifestations is so inseparable from the other factors and aspects of civilization that any collection of pictures which aims to illustrate the most important trends in painting within a given epoch is bound to mirror—not every aspect of life at each successive period (that would be impossible within our limits of space and means), but the dominant ideas and sentiments which have moulded a complex material and spiritual culture from time to time. Changes of interest, in the point of view of a community, are reflected not merely in the subject matter of pictures but also, and perhaps more significantly, in the manner of their conception. We recognize a product of an age and place—of 16th century Italy or 18th century England, for instance—as much by its style as by its content; we find analogies between the forms of architecture and literature and painting and the shape—the movement—of the mind of Society, the spirit of an age.

But Western culture has not only changed; it has also been stable, stable even in its conflicts. A survey which stressed contrast at the expense of continuity would be likely to present a very distorted view. At first glance there may seem little to connect (say) Antonio Veneziano (1375) with Degas (1900), or Tintoretto with Cezanne. Not the least of the fascinations and satisfactions of the study of art is a fuller realization of the permanencies of value under the successive modifications of technique, taste and style. If 14th century painting says little to us, something of Rembrandt, or of Renoir, or of painting in our own day, has probably been missed.

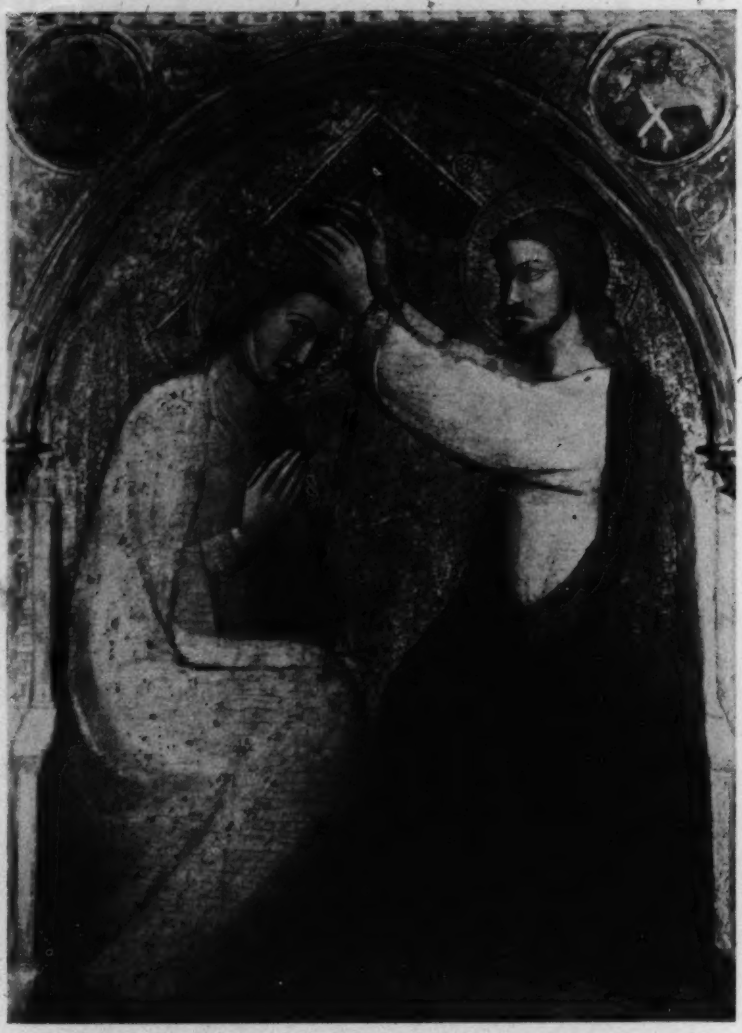
Big historical reputations have not been the first concern of the organizers. But, quite apart from the influence of specific individuals on the development of painting, regard for quality has inevitably resulted in the bulk of the collection being composed of works to which publicly familiar names are attached. Even those who look first to the labels are not likely to be disappointed.

It is hoped and believed that the exhibition may prove a landmark in the cultural history of Toronto, if not of Canada. For it is designed as a type of Collection which a City of the magnitude and status of Toronto should now aspire to possess as its own.

The majority of pictures are for sale.
Prices may be obtained on enquiry at the office.

MADONNA AND CHILD—Italo-Byzantine School—13th century.
Tempera and gold on panel—25⅛" x 17¼".
Lent by the Fogg Art Museum, Harvard University, Cambridge, Mass.

The elements of pictorial art have often been stated as Representation and Design. But design should not be considered as of purely decorative value. As in musical composition, pure (or technical) form can convey an infinity of sentiments and emotions. Early mediaeval art was predominantly of this "abstract" nature. In this characteristic 13th century Italian work, the representation is of a most summary and symbolic kind, but the formal design possesses a majestic serenity suggestive of "the peace which passeth all understanding."



THE CORONATION OF THE VIRGIN (part of an altarpiece of several panels)—Antonio Veneziano—Florentine—(active 1370-1388).

Tempera and gold on panel—38" x 25".

The Hurd Collection.

Lent by Newhouse Galleries Inc., New York City.

Here the element of formal design is still paramount. But, as was appropriate to a Society increasingly conscious of its physical powers and of the beauties of the material world, imagination plays about these figures of Christ and the crowned Virgin as having bodily substance, solidity, mass and weight. Moreover, for all their remote majesty, they are individuals, spiritually superior to, but of a like kind with ourselves.

MADONNA AND CHILD—Lorenzo di Credi—Florentine (1456-1537).
Oil on panel—30¾" x 22¾".
Lent by Schaeffer Galleries Inc., New York City.

Humanity has triumphed over divinity but the artist is still concerned with an "idea" (really with a complex of ideas and feelings), not simply or primarily with the world as it presents itself to his material eye. The Madonna is assimilated to the cultured lady of civilized society; the painter has in mind a human world of ideal order, compassionate and gracious and perhaps even over-refined. And once more the drawing and design, balanced, rhythmic, sure and easeful, is as expressive an element in his creation as the types and poses of his figures or the park-like landscape against which they are set.

HISTORY OF JOSEPH (front of a cassone)—Utile da Faenza—Florentine—(active to 1515).

Oil and tempera on panel—26¾" x 59¼".

Lent by Messrs. Wildenstein & Co., Inc., New York City.

The classical ideals of clarity and balanced order pervade and inspire this decorative panel (front of a marriage chest) almost as strongly as they do Lorenzo di Credi's more sculpturesque Madonna and Child (No. 3). Picturesque incident is not lacking, but the narrative is as clear as the landscape, with its measured buildings and precisely outlined hills. The same love of definition, the same distaste for mystery, had produced Greek science and philosophy and, only a few years before the painting of this picture, had set a limit to the expanse of the Atlantic Ocean in Columbus' discovery of the New World.

DEPOSITION—Maitre du Saint Sang.

Tempera panel, transferred to canvas—39⅜" x 27½"; 39⅜" x 11¾".

Lent by Messrs. Durand-Ruel, Inc., New York City.

"Ideal order" is here less dominant a motive than the expression of emotion about the event portrayed. This is not due merely to the nature of the subject but is characteristic of a broad difference between Classic and Italian Art, on the one hand, and Gothic and Nordic Art on the other (Nos. 16, 34). Pathos and mystery breathe in both figures and landscape; forms are angular and lack the balanced disposition of Italian or Italianate works; contrasts of tone (light and dark) are invented to throw the principal figures into dramatic relief.

MADONNA AND CHILD—Pontormo—Florentine—(1494-1556).
Oil on canvas, transferred from panel—35" x 27½".
Lent by the Norman Mackenzie Foundation, Regina College, Sask.

Physical life in its richest manifestations and most perfect forms; emotion tempered by learning and manners; these ideals of Renaissance society govern all its plastic arts. In this Madonna and Child, closely inspired by Michelangelo, the bodily awareness of which we noticed the earlier phases in No. 2, has reached its fullest development. The forms are rounded, firm and luxurious. Though there is movement and immense vitality, the group is compact, and so harmonious in its lines and masses as to suggest an essential self-sufficiency and repose.

HOLY FAMILY WITH SS. CATHARINE AND MARY MAGDALEN—
Bonifazio Veronese—Venetian—(1487-1553).

Oil on canvas—45" x 66½".

Lent by Messrs. P. & D. Colnaghi, London, England.

Though here again fullness and harmony of form are conspicuous, and the centrality and symmetry of design are typical of the Italian Renaissance, there is a richness of colour, a suggestiveness of light and atmospheric effect that is peculiarly Venetian. Something of the definition and intellectual clarity of the classical tradition has given way to a warmer (and easier) human sentiment, and the "mystery of nature" is given at least equal value with the desire to understand and control.

SUSANNA AND THE ELDERS—Jacopo Tintoretto—Venetian (1518-1594).
Oil on canvas—34¼" x 34¼".
Lent by Dr. Paul Drey, New York City.

In sheer pageantry no art has ever equalled that of 16th century Venice; no epoch has ever so gorgeously suggested in its images a combination of sensuality, drama and intellectual measure. Depth of philosophical conception may on occasion be lacking, but in unified complexity of design (the interwoven arcs and diagonals are typical of Tintoretto), variety of light and of texture, and sombre brilliance of colour, the great Venetians are the models of succeeding generations. Such richness of effect, so splendid a fusion of deliberation and spontaneity, would have been well-nigh impossible without the development of oil as a medium for paint, as a modern symphony would have been impossible with the musical instruments in use in Tintoretto's day.

SPRING—Francesco Bassano—Venetian (1549-1592).
Oil on canvas—43" x 67".
The Art Gallery of Toronto. (Purchase).

The dual attitude to landscape as the embodiment of an ideal "Nature" and as an environment to be understood and ordered to the uses and enjoyment of mankind, has several times been touched on in these notes (Nos. 3, 4, 5 and 7). Here again the sentiment is very mixed. A well-to-do peasantry in the service of a landed proprietor (notice the corner of the mansion on the right, the massive column on the left) goes, not overarduously, about its tasks. The scene is of prosperity; the mood is idyllic rather than moral or profoundly economic. The large diagonals of the design (No. 8) serve as an ordering framework for the landscape and at the same time emphasize the stability of the social order. They also carry the eye to the distant wildness and to the mountains, "whence cometh our help."

PORTRAIT OF A GENTLEMAN—Paris Bordone, Venetian (1500-1571).
Oil on canvas—31¾" x 26".
The Art Gallery of Toronto. (Purchase).

This is the kind of proprietor or courtier implied in No. 9, himself perhaps a man of letters or patron of the arts. The quietude of pose, the contemplative watchful eyes, the massive pyramidal base formed by the sitter's torso and cloak; the finely drawn features and simple lines of the cap; the plain background and low colour scheme; all emphasize the ideal of order, dignity and reserve which tempered the luxurious exuberance of the age. Contrast the use of thin liquid paint with the rich impasto of No. 8.

MARRIAGE PROCESSION—Pieter Brueghel II- Flemish—(1564-1637 or 8).
Oil on panel—25¼" x 48½".
Lent by Messrs. Arnold Seligmann, Rey & Co., Inc., New York City.

To convey a sense of common life lived among the villages, farms and fields, with its social and seasonal occupations, amusements and simple pageantry; this has been a common preoccupation of artists since the calendar took its place in church sculpture in the 12th century. The tradition has been stronger in northern than in southern Europe, particularly since the Classical Renaissance of the 15th century (No. 9). Here the method is descriptively panoramic; the painter tells us as much about his environment as is possible without returning to the earlier licence of combining successive phases in one scene (No. 4). A painter so predominantly concerned with the illustration of events is rarely moved by pure visual qualities and tends to turn the discoveries and inventions of more disinterested eyes and hands to his own literary purposes. The great forbear and namesake of this painter was an exception in being both a great draughtsman (and colorist) and a great popular illustrator. Pieter Breughel II, though without the aesthetic genius of his father, yet observed keenly enough and imitated cleverly enough to entertain his contemporaries and ourselves with his broad and simple descriptions.

THE MUSICIANS—Giovanni Battista Caracciolo—Naples—(1580-1641).
Oil on canvas—32" x 40".
Lent by Messrs. E. & A. Silberman Galleries, Inc., New York City.

Light, as the medium of vision, is essential to the painter's activity but its uses and interests are very various. Effects of mass and volume are almost dependent on modifications of light and dark over the surfaces of things. Differences in "tone" (light and dark) can also be used for emphasis and dramatic purpose. These two usages are so common that a comparative indication of other examples is almost superfluous. In this canvas both intentions are obvious, but a new interest has been found in the fall and spread of light from a single source, an unseen window above and to the left of the field of vision. Though the models have been selected for their bold and earthly comeliness and the composition is most harmoniously designed in all its elements, the point of view of the artist has become very objective. His interest is less in the creation or crystallization of an ideal world than in the study of mass, volume, tone and texture in the world of familiar experience.

HERCULES FIGHTING THE CENTAURS—Charles LeBrun—French—(1619-1690).

Oil on canvas—30½" x 44".

Lent by Messrs. P. & D. Colnaghi, London, England.

From the later 15th century on, scenes of classical mythology had become, with portraiture, almost as prevalent as those of biblical history. (No. 8, in which the apocryphal story of Susanna is treated in the manner of a pagan legend.) Such art has been a means, if not of curbing the wilder passions of humanity, of bringing them, at least, into conformity with a prevalent social pattern. Violence and licence, even, have their order, like the vital rhythm running through every quarter of this vigorous but balanced composition. Nature, we seem to read, whether human or that of our environment, must be systemized and controlled, as is a work of art, but not at the loss of the elemental spark which is movement and emotion.

ELEVATION OF THE CROSS—Peter Paul Rubens—Flemish—(1577-1640).
Oil on paper and canvas—28" x 52".
The Art Gallery of Toronto. (Purchase).

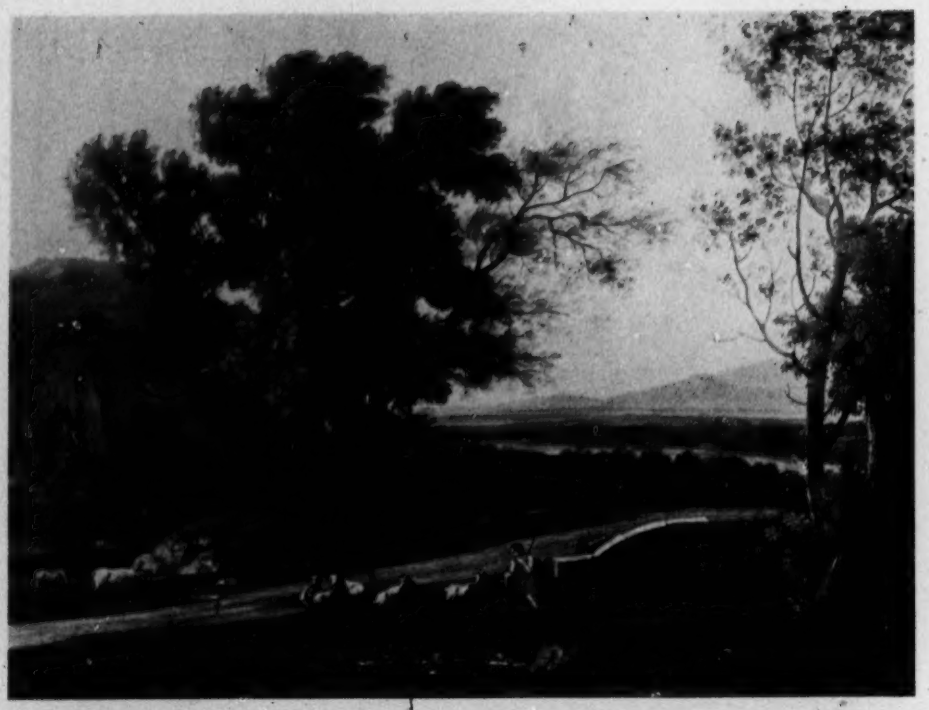
The tremendous conflict, inaugurated by the Renaissance, between tradition and dogma on the one hand, and intellectual and moral freedom on the other, achieved a working solution in the emotional and dramatic art of the 17th century that has come to be known as Baroque. A pagan phase of this art we have met in the previous canvas (No. 13). This is its religious counterpart. The figures and groups of the composition sway this way and that, yet are held in a pattern of pyramidal masses, oblique and sinuous lines, and contrasts of light and dark, as forceful and integrated as that of a classic canon. The modes and sentiments of Flanders (No. 5) and Italy (No. 6) are fused in a fresh synthesis of enduring power.

LANDSCAPE WITH NYMPHS AND SATYRS—Domenico Zampieri (called Domenichino)—Italian—(1581-1641).

Oil on canvas—14¾" x 19¾".

Lent by Messrs. P. & D. Colnaghi, London, England.

Rarely, in the history of European culture, before the close of the 16th century, did Man, for his appointed creative commentator, the Artist, feel himself sufficiently "on terms" with himself and his environment to devote so much of his attention to landscape, so little to his own figure or to those of his gods. Yet the Garden of Eden (or its pagan counterpart, as here) runs in his imagination from the earliest records of civilization. This is a frankly idealized Nature where no hand need grasp the hoe or the plough, but where, by the grace of the gods, there is good hunting, a rock-bordered pool to bathe in, a shady grove for love-making, a serene sky to contemplate, and space to draw a lung in.



PASTORAL LANDSCAPE—Claude Lorrain—French—(1600-1682).
Oil on canvas—19½" x 25½".
Lent by Messrs. P. & D. Colnaghi, London, England.

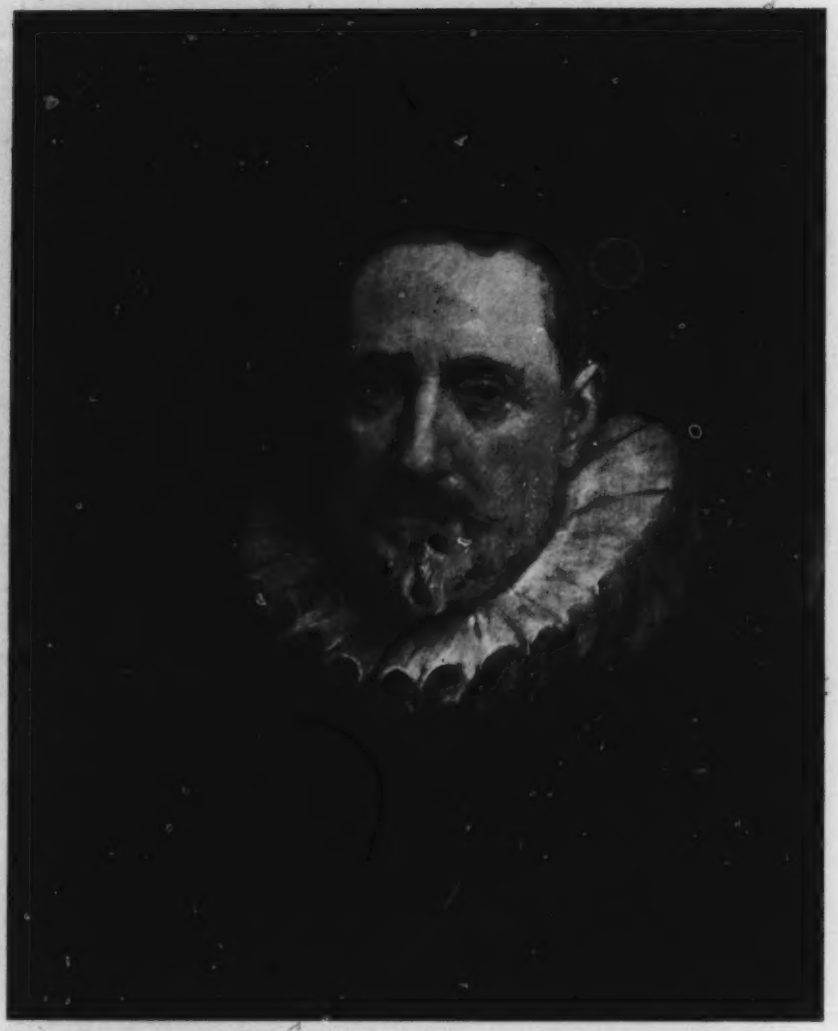
The romantic fantasy of No. 15 was not altogether a vain ideal. It was the basis of the 17th and 18th century passion for landscape-architecture which, at the hands of the great landed proprietors, substantially changed the face of Europe. Painters like Claude, though they had no hand in the actual clearing, planting and building, exerted a profound influence, especially in 18th century England, in determining the character of the work. The mood, once more, was dual (see note to No. 9); it is the ordered park, rather than wild nature, which finds admiration. But Nature subsists; natural strength in the hills and massive trunks of the trees; natural delicacy (how firmly and delicately treated!) in the ramification and foliage; natural quietude in the warm, gentle atmosphere and luminous, limitless sky. Ruskin criticized the tree-drawing of Claude as botanically incorrect. True; but the purpose of Claude was not that of scientific description.

PORTRAIT OF A NOBLEMAN—Philippe de Champaigne—French—(1602-1674).

Oil on canvas—45½" x 38".

Lent by Messrs. Wildenstein & Co., Inc., New York City.

In no art is the self-admiration which is implicit in the ideals of the High Renaissance more evident than in the courtly portraiture of the 17th century. Figures are set against columns and draperies indicative of the great mansions and luxurious trappings which served them as a stage. Earth and sky are dominated by the direct challenging gaze of the eyes and the magnificent swagger of the figure. At no time is more attention paid to the sheer sensual and superficial quality of the things that can be touched by the hand and appraised in the possession. But not all is ostentation. These figures have made the world they live in; there is a pride of creation as well as of display, a pride that is expressed in the yet massive nobility of design (Nos. 7 and 10), a breadth and harmony of conception which links them to a larger order than the private enterprise and the personal estate.



PORTRAIT OF THE MARQUIS DE MIRABEL—Anthony Van Dyck—Flemish—(1599-1641).

Oil on panel—28" x 19".

Lent by Messrs. Asscher and Welker, London, England.

This head, by the most accomplished of the courtly portrait painters of his age (No. 17) is evidence enough of how much must be added to an account of such art as one of mere self-admiration and display. This, surely, is a man who can contemplate and weigh both the grandeurs and the weakness of the scene in which he plays a part. And how surely the artist has seized on the detailed significance of the modellings of eyes and mouth! Every great portrait is in some measure a self-portrait. Van Dyck's own portrait is not only in the firm sensitiveness of the features, but also in the very quality of his line as he draws in the hair, or a curve of the chin, or a fold of the ruff, sensual but delicate and decisive. There is no philosophy here but that of sophisticated and responsive character interpreting a like character in a familiar but ultimately mysterious world.

LANDSCAPE—Hercules Seghers—Dutch—(1589-1640).
Oil on canvas—36″ x 45″.
Lent by Messrs. Newhouse Galleries Inc., New York City.

The dramatic use of tone (light and dark) has already been referred to (see No. 5). Here it accords with the imaginative quality of the landscape. The more objective study of the fall and distribution of light which occurred at the beginning of the 17th century (No. 12) affected all branches of the art of painting in greater or lesser degree. In classic landscape painting it aided in the development of effects of large spatial and atmospheric continuity (No. 16). Here light in contrasted masses has been used as an aesthetic means in itself, and also, like the spot-light of a theatre, in dramatic concentration on the main elements of the scene.

WOMAN WITH A WINE GLASS—Pieter de Hooch—Dutch- (1629-1681, or later).

Oil on panel—15½" x 12⅝".

Lent by Messrs. Asscher and Welker, London, England.

With less consummate artistry, such a study as this might easily degenerate to a literal or sentimental description. As it is, the implications of this lovely panel are no less than those of the courtly portrait (No. 17), nor is the style less suggestive, though it is of a different social pattern or order. So simple, solid and voluminous are the forms, so strong and tender the outlines, so subtle the modulations of tone and colour, so gracious and harmonious the relations between all parts of the design, that this otherwise commonplace figure of a serving woman assumes an almost monumental grandeur. The play of light is less forceful, the curves of features and drapery less voluptuous, than in analogous Italian works (No. 12). The love of detailed realism, so strong and traditional among northern artists, is particularly noticeable in the painting of the glass of wine.

PORTRAIT OF AN OLD LADY—Bartholomeus van der Helst—Dutch—(1611 or 12-1670).

Oil on canvas—31⅜" x 26⅞".

Lent by Messrs. Wildenstein & Co., Inc., New York City.

The previous canvas (No. 20) distils the essence of a social world, a pattern of life; here the subject is again individual character (No. 18). But the two aspects of humanity are not fundamentally separable. This massive "bourgeois" figure carries the weight of a closer, if less extensive, responsibility than that of the grandee or courtier (No. 17 and 18). The more rugged treatment of the forms is in keeping with the sentiment of the portrait and the character of the sitter. The crisp elegance of handling of Van Dyck would be as out of place as the flowing contours of Philippe de Champaigne.

LANDSCAPE WITH WATERFALL — Jacob van Ruisdael — Dutch — (1628-1682).

Oil on canvas—39⅝" x 34⅝".

Lent by Messrs. Schaeffer Galleries, Inc., New York City.

Provided that life and welfare are sufficiently assured, the wilds of nature are a perennial source of spiritual release (No. 9); they were so even to a people as much in love with their immediate domestic environment as the people of 17th century Holland (cf. Nos. 20 and 23). But wildness is not chaos (No. 13). The scientist delves for the systems of natural structure below the mysterious complexity of appearance. The artist, whether or not he follows the system of scientific analysis, must order that complexity to a formal coherence consistent both with his own spiritual needs and with the coherence he divines, rather than perceives, in the natural universe. Such an aesthetic order will tend to have a less obvious symmetry and balance than that of classic landscape (No. 16). The design and structure of this canvas is, in fact, too complex for analysis in this note (see note to No. 32).

FROZEN RIVER—Jan van de Capelle—Dutch—(1624-1679).
Oil on canvas—18" x 22".
Lent by Schaeffer Galleries, Inc., New York City.

As in No. 20 the point of view of the artist is here mainly objective and descriptive. But the stress of his description is on movement and atmospheric space rather than on mass and static order. Tone (light and dark) is used in dramatic silhouette and as an aid to the grasp and rendering of distance rather than of volume. Observation is patent enough. But the practised discrimination which avoids all meaningless incidentals, the sense of style which creates a formal and vital unity from a hotch-potch of fact and descriptive technique; these are perhaps less evident except to the practised eye. In reality the framework of the design differs little in kind from that of No. 9 except in two respects. Rarely, before the 17th century, would a painter have chosen so curvilinear a ground-plan as occurs along the right bank of the river, nor have dared so unbroken and infinite a recession as that of the frozen surface of the water.

FLOWERS—Rachel Ruysch—Dutch—(1664-1750).
Oil on canvas—25⅞" x 31⅜".
Lent by Messrs. M. Knoelder & Co. Inc., New York City.

Flowers, like landscape or trees, or the human face or figure, or any material whatever (the fruit and musical instruments in No. 12, the glass in No. 20, the roses in No. 39) can be made the matter of aesthetic study and interpretation from a variety of points of view. All living forms can be reduced to a basis of solid geometry; that is part of their beauty. Another part is derived from the fact that their geometrical order is invested with a vital whimsy that defies formulation. Both qualities are observed in this decorative study, and in addition there is a fascination in the play of light over the different textures of the various petals and leaves. A just criticism might be that the painter has succeeded in too many things, without bringing them (because they were not felt) in positive relation to each other. But such deliberate inconsequence would delight a sur-realist critic to-day.

VIEW ACROSS RIVER—Alessandro Magnasco—Italian—(c 1677-1749).
Oil on canvas—22½" x 28½".
Lent by Nicholas M. Acquavella, New York City.

The courtly cult of landscape-architecture in the 17th and 18th centuries has already been mentioned (No. 16). This proceeded from an earlier taste for the small formal garden, to a later and larger attempt to balance the claims of nature and of art, of wildness and control (Nos. 13 and 15). In the great parks and gardens of the 18th century even Nature was simulated with an artificial wildness and decay (a fashion by no means yet extinct). Picturesque scenery was (as the name implies), landscape like a picture, rather than like raw nature on the one hand or like the formal park or garden on the other; that is, nature was judged by its approximation to art as much as was art by its approximation to nature. This is a painting—part observation, part imagination—of such picturesque 18th century landscape.

THE PIAZZETTA—Giovanni Antonio Canal, called Canaletto—Venetian—(1697-1768).

Oil on canvas—59½" x 48".

Lent by the National Gallery of Canada, Ottawa.

Pride in a spacious and orderly environment is one of the mainsprings of classic and Italian art (notes to Nos. 4 and 16). Venice, from the 15th to the 18th century, had a long line of painters who found inspiration in the civic dignity of her buildings and the animated life of her streets and canals. They were far more than correct architectural or topographical draughtsmen. Though the features of specific buildings are easily recognized, accurate record of proportions and position was frequently sacrificed in the interests of a pictorial design which would more faithfully and intimately interpret the essential spirit of the city. Not least of the persistent interests was in the subtle modulations of light and shadow over the geometrical surfaces and beautiful textures of the buildings and in the "inverted bowl" of the sky.

FÊTE GALANTE—Jean Baptiste Pater—French—(1695-1736).
Oil on canvas—15" x 18".
Lent anonymously.

The story of the influence of the theatre on other forms of art (including the arts of thought and behaviour) yet remains to be written as a whole. It was already strong in the later Middle Ages, determining much of the action and grouping of figures in sculpture and painting. It is potent in 16th century Italy (No. 8) and gives Baroque art and society ("all the world's a stage") its most characteristic quality (Nos. 13, 14, 16, 17, 19, and 25). Here it is paramount. Yet, just as the canvases of Claude are far more than designs for landscape-architecture, so this is more than a mere sketch for or transcript from the theatre. The fragile charm of the "porcelain age" was shattered beyond mending (even if we wished it) in the Revolution of 1789. But the lover of even the wildest rose or lily must pay homage to such coherence of design and delicacy of line, form, tone, texture and colour.

RIVER SCENE WITH RUINED ARCH — Richard Wilson — English — (1714-1782).

Oil on canvas—24¼" x 29¼".

Lent by Messrs. Arthur Tooth & Sons, Ltd., London, England.

In the 18th century, Italian Art (as the heir and representative of classical culture) was the pattern for all Europe. The debt of this canvas to romantic Italian landscape (No. 25) is evident enough. So is its relation to landscape architecture and Italianate landscape painting of an earlier generation (No. 16). Wilson, as is common with Northern artists, had less feeling for mass and solidity than had his Mediterranean prototypes; his sensitivity was more limited to space, atmosphere, and the surfaces of things (No. 23, Capelle). But his design was beautiful in its balanced order; he was a poet of light and colour, and he had the innate artist-craftsman's feeling for the technical beauties of his medium, paint.

PORTRAIT OF A BOY IN GREEN COAT—William Hogarth—English—(1697-1764).

Oil on canvas—25" x 19". The Art Gallery of Toronto. (Purchase).

The search for ideal formal beauty which plays so large a part in the Classic tradition (see notes on Nos. 3 and 4) is once more superseded by a kind of realism. This implies no mechanical imitation of appearance or cataloguing of visual facts (No. 20) but the satisfaction, rather, of an urge to record the essence of a character as it is conveyed by pose, features and expression, without either embellishment or caricature. This little boy is remarkable only for a mingled independence and sensitiveness which were probably as much that of the artist himself as of his sitter. In simplicity and reserve it continues one branch of the aristocratic tradition (Nos. 10 and 18), but its manner of handling form and paint is characteristic of 18th century England (No. 28), and it has little of the feeling for the surface of fine materials which has characterized much aristocratic and pseudo-aristocratic portraiture.

PORTRAIT OF LADY WILLOUGHBY DE BROKE—George Romney—English—(1734-1802).

Oil on canvas—50¼" x 40".

Lent by Messrs. M. Knoedler & Co. Inc., New York City.

English portraiture of the 18th century was (apart from isolated instances) the last great flowering of the Renaissance tradition; the tradition according to which the arts were means to both the imaginative and the material creation of an environment for fine physical and intellectual living. The portraiture of this tradition is not merely that of individuals, but of an epoch and an ideal (especially notes to Nos. 10 and 17). Once more we have the spacious park-like landscape, and the indication of classical architecture as a type of intellectual and material order; the body designed as a pyramid (but in graceful, flowing lines) for the alert, austere, but spirited and commanding head. In spite of the order, drama, whether of character (No. 18) or of environment (No. 19) or of relation between the two (cf. No. 5) is by no means lacking.

MUTUAL CONFIDENCES—George Morland—English—(1763-1805).
Oil on canvas—17″ x 13¼″.
Lent by Messrs. Arthur Tooth and Sons, Ltd., London, England.

As well as in individual portraiture, English art of the late 18th century abounds in scenes from contemporary life, from portraits of whole families and groups of friends (in their architectural or landscape-architectural settings, the so-called "conversation piece") to more frankly imaginative and sentimental creations such as this. The flavour of that mixture of formality and intimacy, of manners and sensibility, is not only in the subject of this little canvas, but in its design and draughtsmanship, its colour and the very handling of its paint. The art of living and the art of painting were still very closely related.

NORFOLK HOMESTEAD—John Crome—English—(1768-1821).
Oil on canvas—23" x 27".
The Art Gallery of Toronto. (Presented by Miss J. K. Wilson).

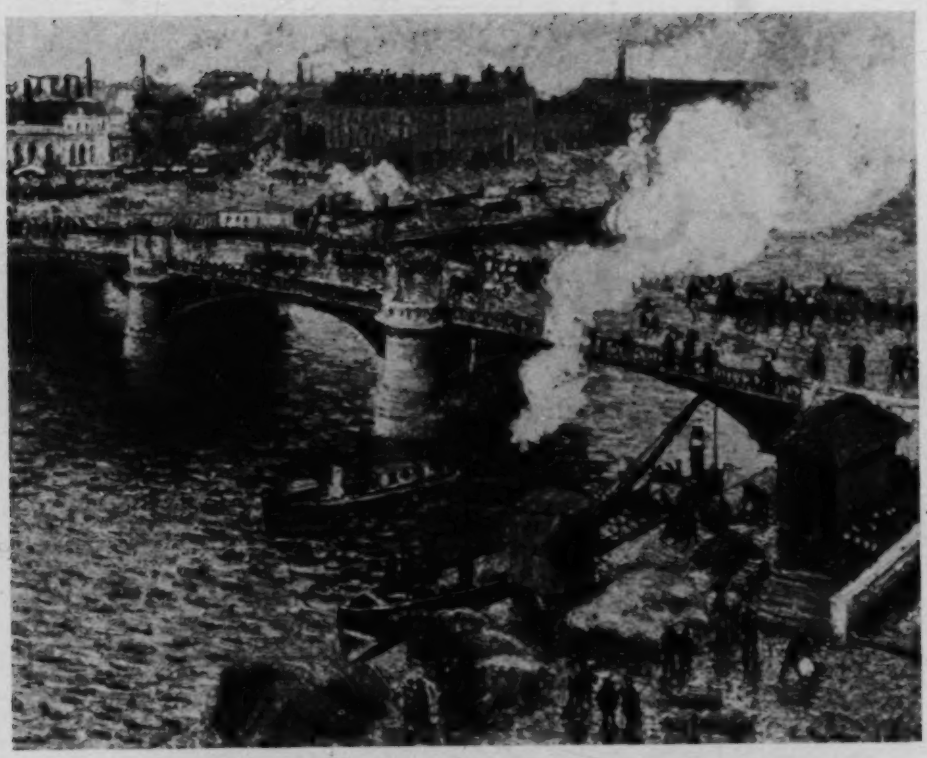
The formal ideal of 18th century England was tempered by a more democratic and genial intimacy than was common in the rest of Europe. Similarly, if the main inspiration of its arts was derived, directly or indirectly, from the Italian Renaissance, a second source was found in the painting of the Dutch Masters of the 17th century (Nos. 22 and 23). Is this nature, or landscape-architecture? (No. 16). Nature, for the most part, as was intended by the artist; but nature profoundly humanized by the tenant-farmer and by all the needs of human intercourse which may be read into the view of the distant village or town. But the need of an orderly environment is not merely economic; the bold grouping of the main masses of earth and foliage; their simplification into a few easily-grasped forms and planes; the contrasts and gradations of light which guide and ease the passage of the eye from one part of the scene to another; all testify to the necessity of intellectual and spiritual clarity. Nevertheless, symmetry is avoided; the framework of the design is hidden below a profusion of spiny detail; atmosphere dissolves and re-assembles without set bounds; much as the basic geometry of a Gothic church is veiled by foliated ornament, and its space expanded in a mysterious interplay of line and light.

COMING STORM—John Constable—English—(1776-1837).
Oil on canvas—14" x 12".
The Art Gallery of Toronto. (Presented by C. D. Massey, Esq.).

As a result of the efforts of the amateur and professional landscape-architects of the two previous generations (Nos. 28, 30 and 32), the landscape into which Constable was born was so aesthetically ordered and humanly rich that he could assume as "Nature" what was, in fact, largely the product of an art approximate to his own. Picturesque landscape (see note to No. 25) was in abundance about him. Though perpetually aware of and responsive to mass and volume, and by no means forgetful of the need of pictorial design, he could afford to make his purpose the suggestive record of fleeting effects of light and atmosphere on earth, foliage and cloud. His influence on the obliteration of the dividing line between the "sketch" and the finished picture is reason enough for the inclusion here of this lovely little panel, rather than of a larger canvas of more ambitious intention.

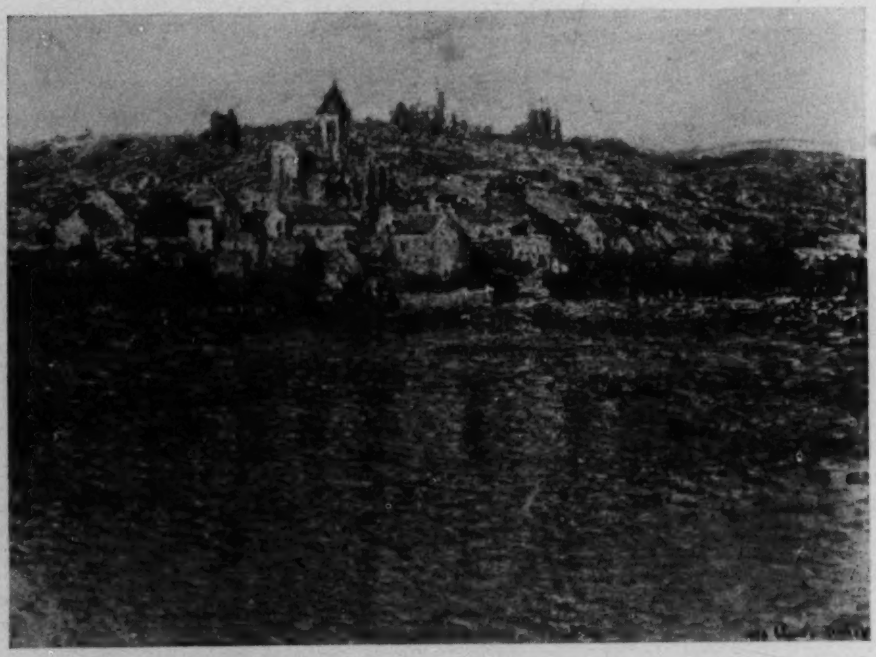
THE CITY OF BLOIS—J. M. W. Turner—English—(1775-1851).
Oil on canvas—20" x 24".
Lent by Nicholas M. Acquavella, New York City.

The long association of the plastic and visual arts with the creation of a material environment and a pattern of life, was shattered by the industrial revolution. How far the disintegration of the Art of Life is a temporary condition; how far it is inherent in an industrial order, it is beyond the scope of these notes even to attempt to determine. The first effects on painting were to accentuate its use as a means merely of imaginative and emotional escape from an intolerable material and social environment. What was new was not the use of fantasy (for example, Nos. 15 and 19) but the degree of its lack of relation to immediate social and economic techniques, its lack of effective application. Turner labels his picture with the name of a specific French city; but he transports himself and us to a dream world of opalescent beauty. To the emotional use of light and dark which we have already met (No. 19), he adds an equally romantic use of colour. What is peculiar to Turner's genius is the degree of solid and spatial organization which is retained behind this atmospheric iridescence.



BRIDGE AT ROUEN—Camille Pissarro—French—(1830-1903).
Oil on canvas—28½" x 36".
The Art Gallery of Toronto. (Presented by The Reuben Wells Leonard Estate).

Though the principles of Renaissance art have little real application to the new industrial world (beyond the fundamental degree to which all art is concerned with a vital order), the first half of the nineteenth century was preoccupied with a quarrel between "classics" and "romantics," none the less bitter for its academic remoteness. Against this remoteness a handful of neglected painters were in quiet revolt. Art having been practically excluded from the field of environmental design, they yet found in the circumstances into which they were born an unavoidable measure of basic order, a movement and vitality, a shifting panorama of colour, which were emotionally stirring and suggestively picturesque. To the interpretation of this world of "laissez-faire", the concentrated and centralized type of classic pictorial design (Nos. 3, 4, 14, 16, 27, 30, etc.) was inappropriate, but after 1860 a fresh suggestion of pattern was found in the natively popular art of the Japanese print, with its apparently accidental distribution of balances and emphases. The nearest European prototype is in the art of the Breughels (No. 11) and of Dutch "genre" and landscape-painting (No. 23) which, in fact, also had its indirect influence. (See also note to No. 36).



VETHEUIL EN ETE—Claude Monet—French—(1840-1926).
Oil on canvas—26" x 35".
The Art Gallery of Toronto. (Purchase).

The study of the fall and play of light in the 18th century (see notes to Nos. 12, 20, 23, 24, 26, etc.) had tended to concentrate attention on simple modulations of light and dark and to dim the use of colour. Among the foremost interests of the group of painters (the Impressionists) of whom Pissarro (see No. 35) was a principal member, was that of the brilliance and colour-saturation of natural light and shadow, compared with the sombreness of painting. Constable and Turner had both observed this. But Constable was too little given to analysis, Turner too emotional in method and aim, for either to lend themselves to the patient observation and scientific study which eventually resulted in the effects of natural sunlight that are now a commonplace of painting. The Impressionists had the advantage of scientific publications on the composition of light and colour which were not available to an earlier generation. But Monet, as well as possessing an exceptionally subtle eye, was endowed with a sensibility to colour harmonies (as distinguished from facts of observation) which make his canvases as much works of personal creation as records of atmospheric luminosity.

WOMAN IRONING—Hilaire Germain Edgar Degas—(1834-1917).
Oil on canvas—31¾" x 25½".
Lent by Messrs. Durand-Ruel, Inc., New York City.

The label "Impressionism" became particularly associated with the study of light and atmospheric colour (see notes to No. 35 and 36). But it is equally applicable to the other interests which engrossed Degas. He had an eye for the significant pose and the significant moment which has rarely been equalled; a sense of the intimate drama of light as subtle as his drawing of the figure in action; a sense of proportion and placing in a design (No. 20) which lifts his "impression" to the stature of enduring verity. Such summary subtlety was the result, not simply of innate genius in observation and record, but also of a long self-training in draughtsmanship, design and elimination, based on the old masters and modified by the new influences already noticed (No. 35).

LANDSCAPE, AUVERS—Paul Cezanne—French—(1839-1906).
Oil on canvas—23⅝" x 19¾".
Lent by Messrs. Wildenstein & Co., Inc., New York City.

The preoccupation of the impressionists with light, atmosphere and colour (No. 36) resulted in a loss of that sense of ordered mass and volume which has been one of the mainstays of European painting. (Nos. 2, 6 and others). "All nature," Cezanne observed, "is based on the cube, the cone, the cylinder and the sphere," (note to No. 24) and he might have added, "all man-made objects too." Part of the purpose of Cezanne was the recovery of this sense of mass and solidity without loss of the luminosity which Impressionism had achieved. But he went far beyond this. Realizing the evanescence of all the appearances of "nature," he set out to build up a type of design and representation which, in its geometric structure and proportion would suggest and symbolize the eternal order and inclusive harmony of the universe (No. 1).

TEA ROSES—Vincent Van Gogh—Dutch—(1853-1890).
Oil on canvas—29" x 36½"
Lent by Mr. and Mrs. Wm. Averell Harriman, New York City.

Like Cezanne, Van Gogh was rebellious against the limits which a too meticulous attention to the imitation of specific appearance had set upon the art of painting. A strain of mysticism was active in them both. But whereas Cezanne became predominantly a distiller and organizer of suggestive basic forms, Van Gogh relied more deliberately on a naif, expressive simplicity, using line and colour as a direct language with which, as a poet uses words, he could in part describe what he had seen, in part record the intensity of feeling by which he was stirred. Such a method is far from new; it is, in fact, fundamental to all profound art (notes to Nos. 1, 14, 18, and 34). The work of Van Gogh is unusual only in its degree of expressionism and in the circumstance which gave it birth in an age dominated by a theory of superficial imitation.

REVERIE—Paul Gauguin—French—(1848-1903).
Oil on canvas—37" x 26¾".
Lent by Messrs. Wildenstein & Co., Inc., New York City.

What has been said of Cezanne (No. 38) and Van Gogh (No. 39) applies in general also to Gauguin. From Cezanne, in fact, he learnt more than from any other painter. But whereas Cezanne was moved more profoundly by relations of three-dimensional (solid geometrical) forms of greater or less simplicity (and so became one of the inspirational sources of modern architecture), Gauguin conceived more easily in terms of contour and flat pattern, and so has become one of the sources of modern decorative art. Yet his painting should no more be considered purely as decoration (see note to No. 1) than should that of Cezanne be thought of as a philosophical exercise. Both mark a determination to recreate the synthesis between representation, emotional expression and the devising of a substantial and symbolic order which has been the enduring basis of art.